heaviest Materials be the lowest, as fitter to bear than to be born; that the Work as it riseth diminish in Thickness proportionally, for ease both of Weight and of Expence; that certain Courses or Ledges of more Strength than the rest, be interlaid like Bones, to sustain the Fabrick from total Ruin, if the under Parts should decay. Lastly, that the Angles be firmly bound, which are the Nerves of the whole Edifice, and are therefore commonly fortified by the Italians, even in their Brick Buildings, on each side of the Corners, with well squared Stone, yielding both Strength and Grace: And so much touching the entire or solid Wall.

The intermissions (as hath been said) are either by Pillars or Pilasters.

Pillars, which we may likewise call Columns (for the Word among Artificers is almost naturalized), I could distinguish into simple and compounded. But (to tread the beaten and plainest way) there are five Orders of Pillars, according to their Dignity and Perfection, thus marshalled:

The *Tuscan*.
The *Doric*.
The *Ionic*.
The *Corinthian*.

And the *Compound Order*, or, as some call it, the *Roman*, others more generally, the *Italian*.

In which five Orders I will first consider their Communities, and then their Properties.

Their Communities (as far as I observe) are principally Three: First, They are all round, for though some conceive *Columna Atticurgea*, mentioned by Vitruvius, L. 3. Cap. 3. to have been a squared Pillar, yet we must pass it over as irregular, never received among these Orders, no more than certain other licentious Inventions of wreathed, and vined, and figured Columns, which our Author himself condemneth, being in his whole Book a professed Enemy to Fancies.

Secondly, They are all diminished or contracted insensibly, more or less, according to the Proportion of their Heights, from one third Part of the whole Shaft upwards, which Philander doth prescribe by his own precise measuring of the ancient Remainders, as the most graceful Diminution. And here I must take leave to blame a Practice grown (I know not how) in certain Places too familiar, of making Pillars swell in the middle, as if they were sick of some Tympany or Dropsy, without any authentic Pattern or Rule, to my Knowledge, and unseemly to the very Judgement of Sight. True it is, that in Vitruvius, Lib. 3. Cap. 2. we find these Words, *De adjectione, quæ adjicitur in medîis Columnis; quæ apud Grecos Εντασις appellatur, in extremo libro erit formatio ejus*; which Passage seemeth to have given some countenance to this Error. But of the Promise there made, as of diverse other elsewhere, our Master hath failed us, either by slip of Memory, or injury of Time, and so we are left in the Dark. Always sure I am, that besides the Authority of Example, which it wanteth, it is likewise contrary to the original and natural Type in Trees, which at first was imitated in Pillars, as Vitruvius himself observeth, Lib. 5. Cap. 1. For whoever saw any Cypress or Pine (which are there alledged) small below and above, and tumerous in the middle; unless it were some diseased Plant, as Nature (though otherwise the comliest Mistress) hath now and then her Deformities and Irregularities.

Thirdly, They have all their Undersettings or Pedestals, in Height a third part part of the whole Column, comprehending the Base and Capital, and their upper Adjuncts, as Architrave, Frize, and Cornice, a fourth part of the said Pillar; which Rule, of singular Use and Facility, I find settled by Jacobo Baroccio, and hold him a more credible Author, as a Man that most intended this Piece, than any that vary from him in those Dimensions.

These are their most considerable Communities and Agreements.

Their Properties or Distinctions will best appear by some reasonable Description of them all, together with their Architraves, Frizes, and Cornices, as they are usually handled.

First, therefore, the *Tuscan* is a plain, massy, rural Pillar, resembling some sturdy well-limbed Labourer, homely clad, in which kind of Comparisons Vitruvius himself seemeth to take Pleasure, Lib. 4. Cap. 1. The Length thereof shall be six Diameters, of the grossest of the Pillar below, of all Proportions in truth the most natural; for our Author tells us, Lib. 3. Cap. 1. that the Foot of a Man is the sixth Part of his Body in ordinary Measure, and Man himself, according to the Saying of Protagoras (which Aristotle doth sometimes vouchsafe to celebrate) is *τὸ τῶν ἀνθρώπων χρημάτων μέτρον*, as it were the Prototipe of all exact Symmetry, which we have had other Occasion to touch before: This Column I have by good warrant called Rural, Vitr. Lib. 3. Cap. 2. and therefore we need not consider his Rank among the rest. The Distance or Intercolumniation (which word Artificers do usually borrow) may be near four of his own Diameters, because the Materials commonly laid over this Pillar, were rather of Wood than Stone, through the Lightness whereof the *Architrave* could not suffer tho' thinly supported, nor the *Column* it self, being so substantial. The Contraction aloft shall be (according to the most received Practice) one fourth part of his Thickness below. To conclude (for I intend only as much as shall serve for a due Distinguishment, and not to delineate every petty Member) the *Tuscan* is of all the rudest Pillar, and his principal Character, Simplicity.

(*To be continued.*)

A GLANCE AT THE INTERIOR OF THE CHURCHES IN THE DEANERY OF SPARKHAM, IN NORFOLK.—NO. III.

WITH NOTICES OF THEIR ACTUAL CONDITION.

(*Continued from p.* 395.)

Weston Longueville.—"Since the stormy and eventful period of the great rebellion, the injuries which our churches have sustained are, for the most part, the results of shameful neglect and tasteless reparations."* The interior of this spacious edifice will, we fear, render some among its former wardens liable to imputations like these; although, from the tokens of recent care for its externals—the roof, walls, &c.—we had at first hoped to find it otherwise. The building consists of a large square tower, with pointed windows on the west side ranging with those in the aisles; a nave, having its roof supported by tall octangular pillars, the intervening clere-story receiving light through quatrefoil windows, two aisles, and a roomy chancel. The roofs are covered with lead throughout, that of the porch only excepted, which is tiled. The arch here is surmounted by a horizontal range of panels, formed of dressed freestone, filled in with squared flints. In the angle above occurs

"A little Gothic niche that 'erewhile held
The sculptured image of some patron saint."

Its apex supports a shield charged with armorial bearings, probably those of the founder. In the steeple are five bells.

The octagonal font, a massive structure of the Norman period, has its capacious bowl leaded, and duly supplied with a drain; it rests on four small shafts, encircling a large cylindrical stem, the whole set on a square pedestal. Beneath this, two square steps admit of easy descent to the pavement level. On a projecting piece of masonry, attached to the upper one for the convenience of the officiating priest, may be traced an effigy of our Lord, coarsely sculptured in the attitude of the crucifixion; this stands centrally between the door, and much in advance of the tower arch, thus separating, as it were, an antechapel parvis† from the main body of the church. A huge wood framed lock on the south door merits inspection, if only for the rudeness of its workmanship.

Advancing up the nave, where the supply of seats is partial, and these of very debased character, we happen upon one of those specimens of a higher and purer feeling for the Lord's honour which, although "few and far between," at times cheer us amid the barren poverty round about. Offering, as it does, a fine model of what should characterize the furniture of a Gothic church, comely adorned, and befitting the Almighty Presence, we will essay to prove accurate in our description. The ends of this seat, which is low and unenclosed, are surmounted by finials or crests, having the apex spear-shaped, and terminating at the neck in a chevron. The *quasi* elbows are sculptured, each with the figure of an eagle, having its cloven head retorted, and the wings reversed. These support the seat, adjusted so that none might by any means sit with their faces averted from the altar. The back presents a plain boarding under, but above the seat a course of perforated tracery runs along beneath the hand-rail or capping, the reverse side of which is carved with the Tudor flowers in the hollow, and the head is embattled. Below this rail we find a broad shelf, placed for accommodation of those occupying the next seat, and somewhat elevated above that on which it addosses. Such was the goodly array of open pews or benches in which our ancestors were content to worship; they knew that with God there is no respect of persons, and carefully avoided the least token of it in portioning out His sanctuary. But now *inebriatur seculum*—the age is steeped to the lees in fastidiousness.

The pavement, more especially that of the north aisle, is in a wretched state; shewing that a position ever so elevated affords no security from damp. The avenues are largely occupied by flat grave-stones, many of them charged with heraldic bearings; three are inlaid with brasses, but only one demands our notice, it lies in the north aisle. The effigy of a lady, wearing the "miniver cap" of the period, and having two children standing at her feet, has this inscription—"Of your charitie, pray for the sowle of Elizabeth, late wife of Firman Rookwood, Esq., daughter and heir of Sir John Timperley, Knt., who died May 13, 1533.

A feature of considerable rarity occurs in this church—a large altar stone or slab,* marked with small crosses at each corner and in the centre, symbolical of the five wounds. It finds place as a flag-stone in the cross avenue of the nave flags, without the chancel screen; and has not, as is now generally the case, the incised face reversed. This interesting relic is well worthy of careful regard and protection, so few having escaped the profanation of the civil wars, in the reign of Charles I.

The lower section of the screen has its panels decorated with paintings of the apostles, each carrying the emblem by which he was anciently recognized. The keys, and that form of the cross known as St. Andrew's, speak for themselves; the new figure, bearing a fish, probably designates the elder James; a spear should indicate St. Thomas; the club Simon the zealot; the square St. Jude; we assign to "the loved apostle John" the feather or pen of the succeeding portraiture; to the lesser James the pilgrim's staff and scrip next given; a hatchet and a flaying knife may point out respectively Matthias and Barthlomew; while a club and a censer, each accompanied by a book, denote, we take it, the first Philip, the other Matthew the evangelist. Admonitory scrolls, lettered in small English characters, wreath about these figures; and above them might once be read at whose charges the work was executed.....*Hoc opus fieri fecit.*

The perforated part, supported on light shafts in form of buttresses, has its ogive arches surmounted by a double line of perpendicular tracery, separated by embattled transoms intersecting the apex of the lower range, the whole being elaborately foliated and otherwise enriched. We regret to add that the loss of its doors, and other mutilations, impair, though they cannot efface the beauties of this elegant relic. An open archway in the south angle shews that the rood loft was gained by an inward staircase in that direction.

The sedilia and piscina deserve more than cursory examination. They are canopied by fretted ogive arches, springing from clustered pillars, the whole inserted in a square-headed compartment, having its spandrils and cornice enriched with four-leaved flowers, grotesque figures, &c. An elegant little niche of much smaller dimensions, situate in the north wall opposite, might not improbably have been used as a table of prothesis or credence.

We pass on to the parish-church of Lyng.

C. T.

* Barr's "Anglican Church Architecture."
† Stanley's "History of Churches."

* See "A Few Hints, &c., for the use of the Cambridge Camden Society."

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